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Eichendorff is a charming writer, especially to the young. Like Burns and Wilhelm Müller (and, in less degree, Rückert) his lyric notes find immediate response in the popular heart, and the same simplicity and directness of expression appear in this prose romance. Moreover the American temperament, in spite of its inheritance of strenuous Anglican propensities, and in spite of the ultra-realistic tendencies of our day, can never quite suppress the claims of

"A nature sloping to the southern side."

and it is in a perennial flood of charmingly impossible felicity that the actors of the 'Taugenichts' live, move, and have their being. Professor Osthaus has done his editorial work as practical teachers would wish it done. The discriminating introduction puts the work into relation with broader literary facts, and serves to add "dignity" to the text as a whole (a word which is, perhaps, pressed into too hard service: the dignity of any sincere work being usually safe when left to take care of itself.) In the intelligent Notes there is an avoidance of the laborious erudition which overhangs so many college texts, in which one cannot see the wood for trees. The self-renunciation in this matter has gone far: many suggestions arise of places where a beginner might fairly wish for an explanation, but, then, some modicum of information may be fairly taken for granted. Commendable accuracy is shown.

P. 157, 6 lines from the bottom has *fuore* for *furor*; p. 160, 5 *konfufer* for *konfuser*; p. 31, l. 15 *fugen* for *sagen*; p. 31, l. 21 *fah* for *sah*; p. 10, l. 1, *das* for *dass*.

The artist alluded to on p. 91 is doubtless Johann Erdmann Hummel (1769-1852), who was professor at the Academy of Berlin from 1809 to 1852.

In the note to p. 91, the name of "the poet H. F. Rückert" strikes us as unfortunate. In mentioning the old-German fashion of clothing, revived by the romanticists, it would have been of interest to refer to Barth's portrait of Rückert given in König's 'Deutsche Literaturgeschichte' ²⁰, p. 597. The typographical appearance of the book is not inferior to that of others in the same series. In the notes, certain of the smaller German type are either from a

wrong font, or are badly proportioned (for example, p. 159).

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GERMAN LITERATURE.

Deutsche Schriften des Albrecht von Eyb.

Herausgegeben und eingeleitet von MAX HERMANN. I. Das Ehebüchlein. II. Die Dramenübertragungen Bacchides, Menæchmi, Philogenia. Berlin: Weidmannsche Buchhandlung. Lii+104, xliii+156 pp. 8vo. (*Schriften zur germanischen Philologie*, herausgegeben von Dr. Max Roediger, iv. v).

IN his 'History of German Literature,' Wilhelm Scherer has pointed out the high merits of Albrecht von Eyb's work by stating that he in his translations from Plautus "die alten Possen germanisirte."

Mr. Max Hermann now has undertaken to give the first complete edition of the German writings of this worthy prebendary, who in the beginning of the seventies of the fifteenth century—about a decade before Luther's birth—showed a skill in the use of German prose not equalled by any writer before the reformation.

Whether or not we accept Mr. Hermann's assertion

"that judging from its twelve editions within about seventy years, Albrecht's 'Ehebüchlein' has undoubtedly exercised some real influence upon several generations,"

we must certainly admit that the book is written in a surprisingly easy, fluent and elegant style. Presented as a New Year's gift to the "Imperial City of Nuremberg and her honorable council and community," it treats in a very entertaining way of marriage: "ob einem manne sey zunemen ein eelich weyb oder nicht," and betrays in many respects the great influence of the humanistic tendencies and studies then flourishing in Italy. It is interesting to observe that in the old scholastic manner, the high ecclesiastical dignitary still refers not to the Bible directly, but to the Fathers, especially to Lactantius. The whole book is a queer mixture of priestly unctuousness and worldliness, the latter exhibiting itself in tales that would prove—even if the

name of Boccaccio were not quoted in several places—that this great Italian poet was among Albrecht's favorite writers.

According to Mr. Hermann's opinion, the reasons of which he will undoubtedly offer in the promised volume on 'Albrecht von Eyb und die Frühzeit des deutschen Humanismus,' the above-mentioned New Year's gift inaugurated a period of considerable productiveness in German writings; for the editor believes the translations from Plautus and Ugolino Pisani to have been written in 1472 and 1473.

Mr. Hermann's edition which, in the reprint of the text as well as in the introductory matter, deserves great praise for careful and accurate philological work, offers an excellent opportunity to examine Albrecht's method of translation. It has been Mr. Hermann's good fortune—if we may so call the success of methodical researches—to find Albrecht's own copies of the Latin originals, together with many introductory and marginal notes representing the wisdom of his Italian university professors. The reprinting of those of the notes that were of influence on the translation helps us to appreciate still better the work of this writer of the early modern times, who so independently and artistically transformed the old figures of Roman comedy into men and women of his own age, and who according to his own words made it his task to translate those Latin plays

'nach seinem vermögen, nit als gar von worten zu worten, wann das gar vnuerstentlich wäre, sunder nach dem synn vnd maining der materien, als sy am verstandlichisten vnd besten lauten mügen.'

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FRENCH READERS.

Reading French Grammar. By E. H. MAGILL, A. M., LL. D., Ex-President and Professor of French in Swarthmore College. Philadelphia: Christopher Sower Co. 146 pp.

Le Piano de Jeanne, and Qui perd gagne. By Francisque Sarcey. Annotated for Schools and Colleges, with a biographical sketch of the author by EDWARD H. MAGILL, A. M., LL. D. Philadelphia: Christopher Sower Co., 194 pp.

Most teachers of language at the present

time seem to think that a pupil should not spend much time in studying grammar before he is brought into contact with the language *en masse*; there is, accordingly, a demand for "brief" grammars, and some of the best scholars and teachers have tried to supply this want, among them Professor Magill, whose grammar, as the title implies, is not intended to teach composition, but merely *reading*, and from this point of view the book has many good qualities. Since, in order to read French, the verb is almost the only portion of the grammar that requires much study, Professor Magill has put it at the very beginning of his book. Then follow the other parts of speech in their usual order. This part of the book, which he terms "etymology," occupies forty-eight pages. Then follows syntax, sixty-six pages, and finally "Some Common Idioms," twenty-five pages.

If one should construe the title of the volume strictly, the two latter portions are hardly necessary, but they greatly increase the usefulness of the book for the average teacher, since they nearly all pay some attention to writing French. No effort is made to teach pronunciation, it being the author's opinion that this cannot be learned from books; neither are any exercises provided, because these may be taken from the texts read.

One of the strongest points in the book is the large number of illustrative examples given, and any student who masters these will rarely find an idiom that he will have any difficulty in translating.

This volume is the first of a projected series of the productions of some of the abler writers in France of the present generation. Among these, F. Sarcey holds an honorable place, and Professor Magill has, therefore, done our students of French a service in thus introducing them to him. Both of the stories in this book are perfectly pure and unobjectionable. They are also interesting and are written in the style made familiar by the "feuilletons" of the better class of French journals of the present day. There are thirty-five pages of notes, containing a great deal of useful information, showing the practiced teacher.

The typography of both of these books is